Edgefield Advertiser.

THOS. J. ADAMS, PROPRIETOR | EDGEFIELD, S. C., WEDNESDAY, JULY 24, 1895. | VOL. LX. NO. 26.

Car fender patents have of late been issued from the Washington Patent Office at the rate of seven a week.

The General Assembly of the Northern Presbyterian Church has resolved that it has and will have control of the theological seminaries, whether the trustees consent or not.

"The craze over roller skates some years ago is nowhere near so sweeping and widespread in its effects as the present craze over the bicycle," maintains the Chicago Record.

Our Chief Naval Constructor, Hichborn, says that twelve-inch guns are the largest necessary to get the best results. His conclusions are based on the experiments of foreign Powers, and the outcome of the Japanese war.

General Booth, of the Salvation Army, is planning to send such an industrial colony to Canada as will astonish the world. His scheme comprehends the transportation of 10,000 persons, and he is sanguine that these people will stay and prosper there.

With a population about half that of this country, France is getting along toward the billion dollar mark in annual expenses. The interest on the National debt is $370,000,000, and the cost of the army and navy $180,000,000. The revenues this year are estimated at $665,000,000, and a deficit of about $10,000,000 is probable.

It is not generally known, declares the New York Sun, that "the territory proposed to be annexed to this city slightly exceeds in area the present annexed district. The new area measures 13,000 acres, which is nearly equal to the area of Manhattan Island. The entire area of the city is now about 41½ square miles. With the new annexation it will be a little short of sixty-four square miles. New York even then will be one of the smallest in area of the large American cities."

The English ruling classes are showing a high degree of intelligence in the manner of their recruiting system, admits the Atlanta Constitution. They have got rid of the fundamental idea of an aristocracy of birth. They no longer insist that in order to be entitled to rule others the aristocrat must be able to trace his pedigree back to Odin and Thor. They are carefully constructing a new aristocracy on the fundamental principle that the strong are entitled to rule the weak. Whenever in the England of to-day a strong man appears the ruling class at once attempts to conciliate him. He may be a successful brewer, or a great and powerful pawnbroker or an artist or a poet or an actor or a soldier. It makes no difference what he is or where he comes from. If he shows strength, if he demonstrates his ability to thrust his way to the front in the struggle for existence, if he has shown the power to push the weak aside or even if he is merely excellent without being aggressive, he is watched in the hope that his strength can be added to that of the governing class.

If there was ever an historical event of peace that deserved commemoration by painting or statuary it was the laying of the Atlantic cable, maintains the New York Independent. In our own history the Declaration of Independence or the signing of the Emancipation Proclamation may be greater, but they were events of war as well as of peace. It is highly proper that the Chamber of Commerce of New York City should have honored the memory of Cyrus W. Field and the distinguished men who were associated with him—Peter Cooper, Moses Taylor, Marshall O. Roberts, Wilson G. Hunt, Samuel F. B. Morse, Chandler White and David Dudley Field, by the unveiling of a noble painting of the projectors of the Atlantic cable, by the venerable artist, Daniel Huntington. Mr. Field is represented as standing by a table in the presence of his seated associates, and explaining to them his project on a map. Mr. Depew delivered the address in honor of Mr. Field. Two brothers of Cyrus W. Field are now living, one Justice Field, of the United States Supreme Court, the other, Dr. Henry M. Field, of the Evangelist. Justice Brewer, of the Supreme Court, is his nephew.

Migrations of a Cat.

A well-known resident of the city is the owner of a cat that has proved its right to be classed as a reasonable being as clearly as a cat can. The gentleman removed to his present residence from Coronado last May, and took the cat with him. The animal was not satisfied with the new quarters and disappeared. Nothing was heard of it for some months, when it was learned that the cat had somehow made its way to the old home at Coronado. The new tenants treated the cat in a way that caused it great anguish, kicking it out of the house and allowing it to starve.

The treatment had the effect after a time of sending the cat away in disgust. It then came straight back to the new home, where it knew it would be well treated. It appeared there thin as a shadow, and has not made any more efforts to get away. As the bay is more than a half a mile wide and as the cat could not easily have taken the ferry, it is apparent that it made its way around the head of the bay, a distance of fully fifteen miles, in order to reach its friends.—San Diego (Cal.) Union.

A FAMOUS PRISON.

PENTONVILLE HAS SHELTERED MANY NOTORIOUS CROOKS.

Daily Routine and Labor of the Convicts—Always Employed, Even if They But Turn a Crank.

THERE is a vast and complicated system of prisons in England, where persons amenable to the laws are confined. English law, says the New York Journal, is peculiar in that it reaches a result quicker than out in the United States. A man in the clutches of the English law gets his sentence and begins his time of punishment quicker than in America. But at the same time there may be taken into consideration the old saw that quick haste makes less speed. English law gives penalties for something like five subdivisions of crime. Capital offenses are punished by hanging inside of prison walls. Next in line comes the crimes for which penal servitude from five to life-long years is the penalty. Then comes the numberless offenses, for which the punishment is imprisonment, with or without hard labor. This latter imprisonment is usually applied for all offenses which are punishable with imprisonment when the sentence is not punishable with penal servitude. Sentences of this kind are usually given from one month to ten years. Money fines for misdemeanors, which are served out in jails, make another subdivision. When comes the question of the confinement of prisoners from one to five years in Houses of Correction.

England and Wales together have fifty-seven prisons, while Scotland brings up the rear with fourteen, making a grand total of seventy-one institutions. In addition, there are the local prisons, or penal institutions, in the city of London, which will swell this list still higher.

Early in English history every class of criminal was huddled together much the same way as in vogue in the average State Prison in America. But in 1823 the English took a step which America might well follow. They decided to separate prisoners into classes. It gives a sort of criminal quarantine, and stops the spread of vicious infection which is bound to come when the morally dead associate with the beginner in crime.

Of all the prisons, the most famous from the fact that it has sheltered more than the usual number of famous crooks within its walls, is Pentonville Prison, or, as it is better known, the "Model" prison of all England. Within it is now confined Oscar Wilde, poet, playwright and felon, and it is now, for that reason alone, a curiosity in the criminal world. It is, further, a fair sample of the average English prison.

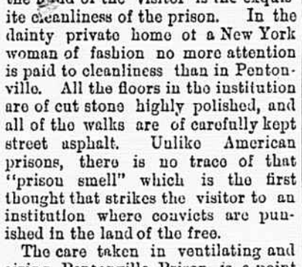
Pentonville Prison is a series of buildings walled all around with insane asylum-like windows. Entrance is gained through a portcullis gateway, with a square porch flanked with by a square clock tower. It requires a Government order to inspect the prison, but anyone interested in the confinement of convicts has no trouble in gaining the necessary permit at the Home Office of the English Prison Department at Whitehall, S. W.

Possibly the first thing that strikes the mind of the visitor is the exquisite cleanliness of the prison. In the dainty private home of a New York woman of fashion no more attention is paid to cleanliness than in Pentonville. All the floors in the institution are of cut stone highly polished, and all of the walks are of carefully kept street asphalt. Unlike American prisons, there is no trace of that "prison smell" which is the first thought that strikes the visitor to an institution where convicts are punished in the land of the free.

The care taken in ventilating and airing Pentonville Prison is a point which is not looked after all over England, it may be confessed, but in this case care is certainly taken to reach a decided condition for good.

The prison interior is divided into four long corridors, which radiate from a center like ribs in a woman's fan. All of the corridors are stone paved and are well lighted by glass in the arches of the roof. Like the interior of the new prison in the Tombs, the walls on each side of the corridors are pierced with cells. Above the corridors, too, are three tiers or stories of other cells reached by light iron balconies and steps. This delicate tracery of iron work is joined here and there across the balconies by narrow bridges, where guards sit day and night in commanding position which overlook the corridors, with their teeming population of criminals locked in the cells which range along them.

To the observer there is none of that horrible semi-darkness of the interior of an American prison. The main feature in the centre structure seems to be an effort to gain a bright, cheery and airy building. Even the windows do not partake of the barred



TURNING THE CRANK.

and grated style so apparent in America. The frames of all the windows are of cast steel, but the window frames themselves are made so small as to serve as light givers and safeguards as well.

The cells are thirteen feet long, six by seven feet in width and nine feet in height. Some of them contain looms for carpet weaving, but in that case the cells are nearly twice as large as the ordinary ones. Against the wall on one side is placed a bright copper hand basin with a water faucet near it. A small closet well supplied with water pipes occupies one corner of the cell. A shaded gas jet is in a convenient point in the wall, while there are shelves for the spoon, platter, mug and soap box of the prisoner nailed upon the wall at one side of the door.

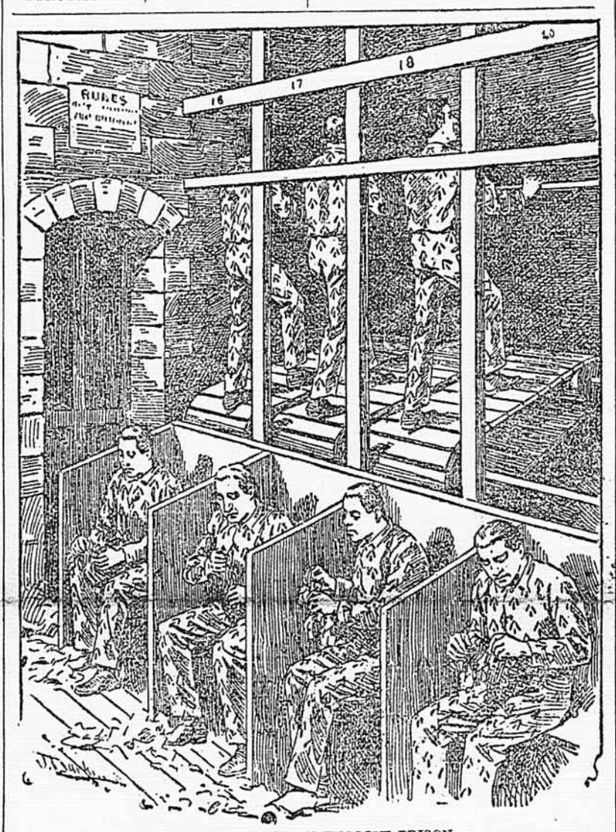
During the day the upper of these shelves is used for the rolled up hammock of the prisoner and his bedding. When night comes the hammock is slung about three feet from the ground to iron braces set in the walls of the cell, which gives the advantage of a good bed and one that does not take up room in the daytime. A little table and a stool makes up the remainder of the furniture of each cell, while on the walls of each is placed the rules of the prison, which convicts must carefully obey.

The prison garb, of a drab canvas, shot plentifully with broad arrows, is fully as beautiful as the drab and pale yellow striped cloth of the New York State Prison convicts at Dannemora, Auburn or Sing Sing. With each suit is furnished two changes of plain white cloth underclothes, a Scotch cap and heavy cowhide shoes.

All convicts in Pentonville Prison are known as soon as they become prisoners by numbers. If a man before he became a prisoner bore the proudest title in the peerage of England, Scotland, Ireland or Wales, he becomes upon his entrance to the institution only a number. He is A 2174 or B 5051, as the case may be, and he must wear at his breast at all times a big brass badge bearing his number.

"Look out there, A 2174," sings out a guard when addressing a prisoner. And all through the prison life of a convict only this number is used. It would puzzle even the warden of the prison to tell the name of a prisoner without reference to the records upon which, opposite his name and number, stands the Christian and surname of the convict.

Prisoners are by no means starved



A TREADMILL IN AN ENGLISH PRISON.
(Convicts in the stalls are picking oakum.)

in Pentonville. The allowance for breakfast to each convict is ten ounces of bread, three-quarters of a pint of cocoa, with two ounces of pure milk and two drachms of molasses. For dinner half a pint of soup, four ounces of meat, beef or mutton alternately, five ounces of bread and one pound of potatoes is the menu. For tea each man gets a pint of gruel, made of an ounce and one-half of meat, and sweetened with five drachms of molasses, with five ounces of bread. In case of a certain line of punishment these rations are reduced. The most salutary form of punishment is in the docking of rations. A prisoner will give in quicker when placed on a starvation diet than for any other cause.

In the prison there are four stages of service. In the first-class the prisoner has to perform first-class hard labor for a certain number of hours in each day. That means he has to work in the treadmill or upon what is known as the "cranks."

The treadmill, or treadwell, is not a particularly useful machine. The prisoners call service upon it "treading the wind," and that is about what it is, for it seems to serve no useful purpose, except to keep prisoners employed. The sole use the machine has is merely to keep a certain number of men employed when there isn't anything else for them to do.

Each tread wheel or mill is so constructed that if necessary twenty-four men can be employed upon it at a time. The mill is divided into twenty-four little compartments or stalls. Each compartment is something less than twenty-four inches in width and is separated from the adjoining one by high wooden partitions. The mill is connected with a fan, which is so arranged as to give enough resistance to the mill to make the words "hard labor" mean what they say. There are twenty-four steps in the wheel, which are eight inches apart. This makes the circumference of the wheel sixteen feet. The wheel performs thirty revolutions in each quarter of an hour, and each man walks on an average fifteen quarters of an hour a day. So he ascends something like 7200 feet, or 2400 yards, for a day's labor.

Crank labor consists of making 10,000 revolutions of a crank, which is placed on a narrow iron drum put on legs with a long handle on one side, which, when turned, causes a series of cups or scoops in the interior to revolve. At the lower part of the drum is a quantity of sand, which the cups scoop up and carry to the top of the wheel, where they empty themselves. A dial plate registers the number of revolutions made. A convict at ordinary rate of speed makes 120 revolutions of the crank an hour, so to turn 10,000 of them means about eight hours and twenty minutes' labor.

In case of physical inability to do treadmill or crank labor, the convict is placed at second-class labor, which means the picking of oakum, stone-breaking and kindred pursuits. All a prisoner has to do is to sit and pick from three to six pounds of old rope per day into oakum. The quantity picked into oakum in Pentonville Prison will average about three and one-half tons a week. It is sold, and brings in some return for the labor. In addition, trades are taught in the prison which are usually akin to the useful arts.

Punishment in Pentonville Prison have been made into five classes. First comes the loss of advantage which the prisoner gets in being rated in classes. Then comes the transfer from the highest to the lowest class of servitude. Next comes fasting and a bread and water diet, and the next stage is confinement in a cell of correction. Lastly is ranked bodily chastisement, but this is limited to eighteen lashes to prisoners under eighteen years of age and thirty-six lashes to older men.

Another point, too, which all the English prisons have in common is in giving convicts with exceptionally good behavior records before sentences expire "tickets of leave," which allow them to leave an institution and keep at large without a return during good behavior.

In all English prisons the "routine" of daily work is about the same. In fact, the prisons do not differ much in styles of architecture, and neither do they differ in routine work. At 6 o'clock every week day morning the Chief Warden gives the signal to "unlock." The officers of the different wards hurry from cell to cell with keys in their hands to open each narrow dwelling. In some of the more modern prisons the American plan of a crank which, when it turns, locks or unlocks the cells upon a corridor at once, is use.

As soon as the cells are unlocked each prisoner hurries in his underclothing for a tub of water from the faucet in his cell, with which he cleans out his little home. This is done under military rule.

Prior to the beginning of the day's work the "cleaners," as the men who clean cells are called, the "cooks," or those who do duty in the kitchen, are marched away in long prison files to their respective duties.

Then some of the convicts wash the cells, others sweep the pavements until they glisten, while all are watched by armed guards from the little mid-air bridges above the stone corridor floor.

WEAVING IN THE PRISON.

A big bell in the prison summons the prisoners to work at 6.30 every morning. Men hurry to the treadmills, the cranks, or report in files under charge of a guard to the "trade instructor," who sets them at work. Carpets are woven on looms in the cells, shoemakers bustle at their work, oakum pickers hurry to duty, and so on it goes all over the prison. Every convict must work, whether he only "treads wind" or aimlessly turns "cranks" or is busy at some vocation.

For an hour the prisons hum with the sound of labor. Then, at 7.30 o'clock, breakfast is served to each prisoner while at work. Work continues until 11 o'clock and then the prisoners are marched in long files, lockstep fashion, to exercising yards.

In each yard is a long rope with knots about fifteen feet apart, so that 230 prisoners can get on the rope at a time. Each file of 130 men grasps the rope and then at brisk paces for fifteen minutes whirl round in a circle. The idea of keeping the men fifteen feet apart is to carry out the idea of separate confinement. The only possible time that the prisoners can communicate is when in the lockstep, but then they cannot speak to each other, so closely are they watched.

At 12.30 o'clock daily dinner is served, and then work begins again and is continued until 5 o'clock, when another fifteen minutes is devoted to exercise. At 5.30 o'clock the convict has his supper of gruel and bread, and a little before 6 o'clock lanterns are given to the prisoners and the gas in the prison is lighted. From 7 p. m. to 9 p. m. the prisoners are allowed to read, but at the latter hour all the lights are put out except one or two in the corridors.

That is the week day routine. On Sundays the convicts are marched to the respective chapels in the different prisons, and they also have usually a few little tidbits for dinner, but except for the lack of labor and only one short trial at exercise the day is passed in the solitude of cells.

A Big Meteorite in Mexico.

A New York Times writer has had a look at some big meteorites which have fallen in Mexico. Most of these meteorites are preserved in the museum of the School of Mines in the

THE SAN GREGORIO METEORITE.

City of Mexico, or are represented by full size models. Similar models of the larger masses were exhibited by Professor A. A. Ward, of Rochester, N. Y., in the Mining Building of the World's Columbian Exposition at Chicago. The claim to being notable will be demonstrated by a recitation of the dimensions and weights of some of the prominent meteorites.

A visitor to the National School of Mines in the City of Mexico will notice on either side of the portal leading to the commodious courtyard two large, irregular masses, resembling in shape the result of a "boil" at a blast furnace casting bed, or a leak between the cope and the drag of a large casting. The brown, rusty color of these masses gives the impression that they are specimens of brown hematite iron ore, but at the few points where the structure has been exposed by chipping and filing, a metallic lustre, with striations common to meteoric iron, demonstrated the origin of these monster specimens. The principal average dimensions of the two pieces are:

Length.	Width.
a. 7 feet 8 inches.	3 feet 7 inches.
b. 8 feet 2 inches.	6 feet 7 inches.
Thickness.	**Weight.**
a. 1 foot 8 inches.	20,450 pounds.
b. 1 foot 4 inches.	34,400 pounds.

The irregularity of form will not be appreciated from the sizes given, and the total weight—54,850 pounds, or nearly twenty-five gross tons—there being a number of trolibite depressions or pot holes on the surfaces. The density is given as 7.8.

The form of these two pieces also indicates that they were originally parts of one great mass recognized as the Chupaderos Meteorite, which after more than four centuries was in 1893 conveyed over 900 miles to the City of Mexico. The two pieces were found about 800 feet apart.

Another notable meteorite, that of San Gregorio, which may be considered a rival of the specimens described, is approximately conical in form, averaging four feet in diameter at the base and forty inches in height. The density was found to be 7.74 and the calculated weight 37,920 pounds. This mass is also to form a feature of the collection of the Mexican Geological Survey, which occupies the large building (a former palace) in connection with the School of Mines. The illustration is intended to show the dimensions of the meteorite San Gregorio, as compared to men of ordinary stature.

Deep-Sea Thermometers.

Thermometers made for taking the temperature in moderately deep waters have the tube encased in a copper cylinder to protect it from inquisitive fishes and from contact with rocks; there is a ring at the bottom to which sufficient weights may be attached to sink it readily. The cylinder has a long, narrow door in front of the scale, which may be opened for the reading; and this door closes with joints so tight that the cylinder brings up the water from the bottom with its temperature practically unchanged by the waters through which it passes.—New York Sun.

Rev. Joseph Cook's New Field.

Rev. Dr. Joseph Cook, the noted Boston divine, recently sailed from San Francisco to spend two years lecturing in Australia, China, Japan and

REV. JOSEPH COOK.

India. In Boston his Sunday afternoon "talks" have for years been a feature at the Hub.

Imbert de Saint Armand, the author of an endless series of semi-historical books on the Queens of France, is writing a sensational book on the history of the Second Empire on information furnished by the Empress Eugenie.

SUMMER STYLES.

WHAT WOMEN WILL WEAR IN THE HEATED TERM.

Trimmed Skirt Fronts Are Coming—Grass Linen Lawn Outfit—Changes in the Shirt Waist—Latest in Collars.

THE day of the trimmed skirt front is coming to us slowly but surely. It is as yet only dimly foreshadowed, but it is there all the same. Some skirts have merely a double fold at the sides; others have long A-shaped panels; and others are trimmed with some elaborate garniture set on either in plain or irregular rows from belt to hem. One dress has double rows of large buttons down the sides; another has a wide band of single passementerie ornaments set on in waved lines; others have scarfs of silk or ribbon fastened in at the belt and drooping to the hem of the skirt, with loops, rosettes and large bows set on at intervals. One very elegant dress has the entire front wrought in embroidery, and others have the front made of crimped material or some contrasting fabric, either in figured or of plain goods, covered with any of the popular ornaments of the day.

The dressmakers say, "As soon as we learn to make the godet skirts perfectly—they nearly drove us mad at first—they will go out of fashion." There are no signs yet of diminishing skirt breadths, however, and all the steel wires, horsehair and generally expensive things used to make skirts stand out indicate that the tendency is to increase the voluminous instead of to decrease it. But it is all too true as soon as one phase of fashion captures the public, Mme. la Mode sends forth a new conceit—a variation only, perhaps, of the style that preceded it—but different enough in degree to have the ever-alluring charm of novelty.

We were all swathed in white linen lawn early in the spring—or should have been, of course, according to the canon of modes. As soon as volant fingers fashioned dainty cuffs, collars and broad collarettes of the whitest lawn, in comes with a swoop grass cloth linen. Everybody must get grass linen if she wants to prove she is in the current. It is adaptable to be sure to any sort of gown, and as it can be washed and is durable, it is really a very sensible and commendable substitute for the dainty white large collars that seem hardly suitable to wear in dirty streets, exquisitely fresh and attractive as white always seems.

It is a fiat, therefore, that every woman who aspires to be well and modishly dressed must have at least one outfit for neck and wrists of grass linen lawn, and she must boast of at least one summer frock in black, white or a shot effect—in alpaca. Alpaca runs a close race with crepon; the former is now in the lead.

Polka-dotted taffeta is popular for waists, and comes in all colors and combinations. A skirt of black clairette with a waist of polka-spotted surah makes a pretty and useful costume. In the making of capes there is no end, and the variety sometimes becomes almost a weariness to the flesh. There are so many that one can never tell which to choose. A popular pattern is very full and short, just reaching the waist-line. It is of cloth, and is used for comfort rather than any special beauty. The collar is a very full ruching of silk, either plaited double or with outside of the cape material and silk lining.

Ribbons are used in the greatest profusion; indeed, one might fancy that designers sat up o' nights in trying to devise places where they might be put to advantage.

CHANGES IN THE SHIRT WAIST.

The most characteristic difference between the shirt waist of to-day and that of last season lies in the sleeve. The full bishop's sleeve with a narrow cuff has superseded the shirt sleeve on all English shirt waists. These waists are generally finished by a group of little tucks below the straight band at the neck, which is not so becoming as the turndown collar of last season. The pouch-pleat, as the large, sagging box-pleat worn in front is called, is not only used on full waists, but on close-fitting waists as well. It is sometimes made of some material or color in direct contrast to the bodice. Thus a tight-fitting bodice of Oriental silk has the full upper part of the sleeves and the sagging pleat of dull, rose-colored satin. Again this blouse pleat may be of yellow-tinted batiste, striped

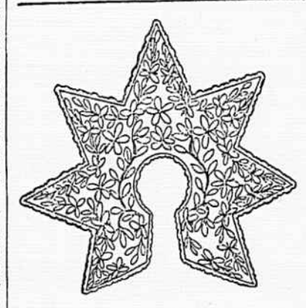
A SUMMER BLOUSE.

with Valenciennes lace, inserted in the front of a waist of summer silk. Little Paquin points of lace and batiste fall over the collar of the blouse, and there may be a quaint cuff of the same sheer materials drooping over the hand. Insertions of butter-colored embroidery or of heavy black lace are seen in other blouses. Thus a waist of black surah has a square yoke and sleeve puffs, reaching to the elbows, of pale blue silk, striped with black guipure lace. Or a waist of pink silk is striped lengthwise with heavy insertions of inch-wide, butter-colored embroidery. There are eight of these insertions down the full front, and five down the upper part of the sleeve, which is pleated to bring them into special prominence at the shoulder. A row of from five to six or eight shirrings is often used at the top of the expansive sleeve of the hour. This successfully holds it down so that it cannot stand erect above the shoulder. The blouse seen in the accompanying sketch has a yoke and ruffles set in, jabot-fashion, of butter-colored lace.

SUMMER DRESS IN BROWN WHIP-CORD—FRONT OF SPANGLED WHITE SATIN RIBBON AND KILTED BATISTE.

THE LATEST VAN DYKE COLLAR.

Van Dyke collars are so much used on capes and dresses that this simple



VAN DYKE COLLAR.

new design for a home-made collar will no doubt prove very useful. The figure can easily be worked on silk, net or mull, with Houiton braid in the second, or even a smaller size.

PLAIDS ARE POPULAR.

Plaids are popular, and wool dresses and those of crape-surfaced goods especially are exceedingly pretty with this combination. A crape-surfaced skirt has a waist with the crape at the sides and back and forming a very deep collar that turns over to the sleeve tops. The vest and full sleeves are of plaid. A handsome visiting dress is of crape cloth with passementerie panels on either side and a plain front breadth of the material. There are very full sleeves almost covered by deep lace ruffles; the close-fitting body has an elaborate yoke of lace and passementerie and a high-collar rolling out from the throat, making the head appear as though set in a flaring cup.

LACE FOR DRESS DECORATION.

The dominant note of dress decoration is lace, and nothing but the most severe tailor-made coat and skirt escapes a touch of it. How the feminine side of humanity ever achieved any dainty or picturesque success in dress without the aid of lace and chiffon is a difficult question to answer at a time when both seem indispensable additions to almost every article of dress.

China has given us 100,000 men, mostly laundrymen.

THE PERFECT WOMAN.

A Story of How That Event Was Realized.

In a book by Leon Gazlin, the French author, is the following pretty account of the distribution of the charms of the female sex by a fairy:

"To the Castillian, long and black hair, with which she might almost make a mantilla.

"To the Italian, eyes bright and ardent as a midnight eruption of Vesuvius.

"To the Turk, a form as round as the moon and soft as eiderdown.

"To the German, beautiful teeth and an earnest heart, profoundly inclined to love.

"To the English, aurora borealis to glorify or paint her cheeks, her lips and her shoulders.

"Afterward she gave gayety to the Neapolitan, wit to the Irish, good sense to the Fleming.

"But when this good fairy, who had served out all these female attractions to the daughters of Eve, had exhausted all her treasures, an attractive little figure came tripping up and asked for her share. 'And who are you, dear?' said the good fairy, rather surprised. 'O, I'm a Parisienne,' said the little lady. 'I'm sorry,' said the fairy, 'but I have given everything to your sisters; I have actually nothing left.' This caused great grief to the petitioner, so much so that the fairy took pity on her, and calling the other recipients of her bounty together, put it to them whether, as she had been so generous to them, they would not give a portion of her gifts to the little stranger, which they agreed to do. They each gave her a share of the fairy's gifts; hence the Parisienne, who, we are told, combines in a sufficient degree all that makes womankind delightful.

"The American was not present when these good things were being served out, for the very good reason that in that good fairy's time she hadn't been invented yet; but she was equal to the occasion. She had no idea of being left out in the cold. Like those fine old Milesian families who had a boat of their own at the flood, she got a fairy of her own, and told her to take the Parisienne for a model, and see if she could not improve upon her. Hence the Americaine. Whether the American fairy was successful in fulfilling the instructions of her fair client I must leave to better judges to decide; but there is no doubt that original and copy are very nice."

An Affectionate Family Horse.

Perhaps a good deal of the Listener's personal love for horses is traceable back to a single incident of his early childhood. At the age of six he once mounted Old Rosy (the term "old" at that time was merely one of endearment, for the mare was not as old as the boy) to ride to a neighbor's. The mare was fat and sleek, and so was the boy; her back was so round that her spine was a little hollow instead of a projection. On this glossy round back was no saddle, not even a blanket; the fat little boy's short legs simply stuck out into the air on either side. The greater part of the journey had been achieved, and the boy and mare were returning homeward, when, in going down a slope, Rosy inadvertently began to trot; and the boy, having no kind of anchorage, began to slide forward upon the mare's neck. Upon that he let go the bridle, hugged the neck and screamed. Not knowing quite what this performance meant, Rosy continued to trot placidly down the hill, and the boy continued to slide. Doubtless she thought it was some new kind of boy's play. At last he slid clear over her head, and rolled upon the ground. The mare must have eased the fall for him by ducking her neck slowly, and she certainly kept her feet entirely clear of him. He simply rolled into the ditch by the side of the road, quite unhurt but boo-hooing lustily.

And then comes the pretty part of the story. The young mare did not go on ten steps after the small boy rolled off her neck, but stopped turned back, came down to the screaming child nosed him affectionately, and, as he will swear to his dying day, comforted him as best she could. She showed him that the bridle reins were hanging down within his reach. Under such an influence the boy of six—which is an age, it is scarcely needful to say, when few Boston boys are intrusted with the management of a horse—stopped weeping, got up, took hold of the bridle, and reflectingly led the mare home.

NAMES, says an old maxim, are things. They certainly are influences.